



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

who rushes between them, is wounded. *Adrian*, who has now lost his reason, shoots one of the storks, to the great consternation of the by-standers, and the bird falls to the ground. The last act is too crowded with melodramatic incidents to offer much scope for the musical climax so important to an opera; and the manner in which the requisite amount of happiness is eventually brought about is novel, if not ingenious. The conventional relenting steward, who always brings in the true title-deeds at the end of the piece, is here replaced by a stork—the identical one shot by *Adrian*—who is found wounded, with these important documents in a “mysterious medallion of lead,” which has been tied round its neck by the late owner of the castle. The lovers, in endeavouring to escape by a secret passage, are cut off in their retreat by *Adrian* (who learns from the papers, now in his possession, that by touching a spring he can effectually bar their progress), but in the true “sensation” style they are now seen making their way down the walls of the ruin. Meantime *Adrian* has learned that the husband of his sister is a Prince; and as his “reason” now returns, he is as anxious for their presence as he before was for their absence. *A La Sonnambula*, they descend the ruins, kicking some “property” stoned down, as usual, whilst the characters in front devoutly pray for their safety. A short time suffices to explain all when they come forward; and the curtain descends on unalloyed bliss. Mr. Leslie has had no easy task in composing a *libretto* which is not only unsuggestive, but opposed to the purposes of music in the very parts where the composer usually looks for his effects. But, as we have said, there is merit in the work, although this merit is too much scattered about—partly from the nature of the subject—to produce any sustained effect. If we except the sparkling chorus of students and peasants in the “introduction,” there is little choral music of any importance in the opera; but there is much ingenuity displayed in the weaving in of choral subjects with the action of the principal characters. Madlle. Ida Gillies sings with much effect the very elegant strain which runs through the opera whenever the superstition we have alluded to is mentioned; but we decidedly object to the accentuation, “Lord Ru-u-u-n-pert,” with which the legend commences. The *finales* are all written in a good school; but mostly based upon subjects which can scarcely sustain the weight of that development which is absolutely necessary in a work of this pretension. There is much clever writing in the concluding portion of the second act, where the whole of the principal voices are treated with the utmost skill, and the themes are bold and vigorous, if the treatment of them is somewhat too fragmentary. The best ballad in the opera is undoubtedly that sung by Madlle. Ida Gillies, “When first I saw his noble form,” although much applause was gained for Mr. Cummings’s “A loving heart to win I sought,” and a bass song, excellently sung by Mr. Patey, “With ardent hopes.” Mention must be made, too, of the prayer for *Ida*, “Holy Mother, ah, befriend me,” which is full of true devotional feeling. The instrumentation throughout the opera is never slovenly; and in many parts, as in the Prayer just mentioned, the combinations show a practised hand. Too lavish use, we think, is made of the brass instruments, and many points occur where the wind is left so unsupported as to fall feebly on the ear. Madlle. Ida Gillies displayed an excellent voice and style throughout the opera; and, with practice, there can be little doubt that she will prove a most valuable acquisition to the operatic stage. That tremulousness, so observable on her first appearance as *Elvira*, in *Masaniello*, which no doubt arose solely from nervousness, has now almost entirely disappeared; and her entire performance was a perfect success. Mr. W. H. Cummings (who made his first appearance as *Rudolph*) seemed more self-possessed than we could have anticipated from a *debutant*; and sang with as much firmness and purity of intonation as if he had been in the concert-room. We anticipate a prosperous career for this deserving artist, who has by steady perseverance already earned for himself so distinguished a place as a concert singer. The excellent *contralto* voice of Miss Emma Heywood was heard to great advantage in the small part of *Greta*; and we shall be glad to welcome her on a future occasion in music of more importance. Mr. J. G. Patey displayed his really fine voice with much effect as *Adrian*; and the minor characters were well filled by Mr. Henry Corri (for whom an apology, on the score of hoarseness, was circulated in the house) and Mr. Aynsley Cook. Two or three beautiful scenes, painted by Mr. Grieve, materially enhanced the effect of the opera; and the band and chorus were everything that could be desired.

Since our notice was written, we perceive that Mr. Leslie’s Opera has been withdrawn, in favour of *L’Africaine*. Whether so short a trial of a new work is fair to a composer may be a question between Mr. Leslie and the management; but we suppose that the directors assume the right of simply consulting their own interest.

CRYSTAL PALACE.

The success of *Acis and Galatea* has been so decided here as to render its repetition a matter of course, and on its second representation an interesting feature was added to its attraction by the performance of Mozart’s masterly accompaniments. Miss Edmonds, who made her first appearance in Handel’s exquisite Pastoral, has become quite a favorite with the audience. The high character of the programmes at these concerts has been invariably sustained, Mendelssohn’s Symphony in A minor, Beethoven’s Choral Fantasia (with Madame Arabella Goddard at the pianoforte), and Gounod’s Overture to “*La nonne sanglante*” having been amongst the principal orchestral pieces given. We may mention also that Madame George Doby has made a highly successful *début* as a vocalist; though why—seeing that she was Miss Marian Moss before marriage, and that her husband is an Englishman—she should now become “*Madame*,” we cannot perceive. The plain

English name for a married vocalist was not despised in the days when Mrs. Billington and Mrs. Wood made their fame.

HER MAJESTY’S THEATRE.

SIGNOR ARDITI’S Concerts, which commenced at this establishment on the 18th ult., have been heralded by an announcement of works to be performed almost unprecedented amongst the many golden promises issued by concert managers, which are rarely, if ever, realized by performance. To what length the programmes are to run on each evening (supposing these pledges to be fulfilled), may be imagined when we mention that the entire series of concerts is to be completed in four weeks. An excellent band, with some of the best vocalists of Her Majesty’s Theatre, must however make these entertainments exceedingly attractive, even if so magnificent a prospectus be not rigidly adhered to.

GALLERY OF ILLUSTRATION.

THE “Opera di Camera” at this establishment has been withdrawn, in consequence of the return of Mr. and Mrs. German Reed, with Mr. John Parry, who re-appeared in their entertainment, *A Peculiar Family*, on the 13th ult. The success of the Chamber Operetta, originally introduced at this little theatre, has, however, been so decided, that the public will periodically look forward to it as one of the most pleasing musical entertainments of the metropolis. The last original production was scarcely one to hold its place as a permanent attraction, although good enough to run for the last two or three weeks of the season. It is entitled *Love Wins the Way*, the *libretto* by J. Finlay Finlayson, and the music by P. Bucalossi. The plot of this trifle contains story enough for musical purposes; but in an Operetta, where every thing should at least be elegant, the words, if not poetry, should scarcely contain anything as bad as the following:—

“And, if you listen I will tell
What danger has befall
Old Bramble, whom we love so well,
The father of my Nell.”

With the recollection of *Jessy Lea* and the *Soldier’s Legacy*, such effusions as these can hardly be tolerated; and will materially tend to lessen the high character created by the early productions of this class, where the *libretto* was invariably as carefully considered as the music. In the composition of this Operetta Signor Bucalossi has aimed at little beyond pleasing the ear; but in this he cannot be said to have been eminently successful. The best pieces are a canzone, “My love is true to me,” well sung by Miss Robertine Henderson (who seems to have thoroughly established herself as a favorite here), and a somewhat common-place ballad, of the “Balfie” school, for Mr. Wilkinson, “Oft mem’ry will recall the past.” The concerted music is light and vocal; and went trippingly off, without any visible effect upon the hearers. In the execution of the Operetta a word of praise must be awarded to Miss Emily Pitt, who, both as an actress and a vocalist, has an excellent career before her, if she can only subdue a slight tendency to over-act. Another of Offenbach’s compositions, called “A Happy Result,” has been added to that inimitable piece of musical nonsense, “Ching-Chow-Hi,” and has proved quite as successful as his other well-known pieces. The music, entirely entrusted to Miss Robertine Henderson and Mr. Whiffin, is exceedingly clever, especially a duet, “I am an Alsatian,” which created quite a storm of applause.

CHOIR BENEVOLENT FUND.

THE Festival of this Choir was held in Canterbury Cathedral on the 19th October, when, although the weather was extremely unfavorable, the attendance was very large. The objects of this excellent Fund—to secure a provision for aged or invalid members; to guarantee a sum to the widows and orphans of deceased members; and to afford to the said widows and orphans temporary or permanent relief in time of need or affliction—cannot be too often impressed upon all who feel a sympathy with choral worship, and with those respected members of the profession who devote their best energies, in time of health, to its service. The choir on this occasion consisted of upwards of seventy voices. The service was intoned to perfection by the Rev. the Precentor. The *Preces*, by Tallis, were given with the utmost distinctness and precision; and the *Te Deum* and *Benedictus* were sung to Gibbons’ service in F, unaccompanied, with a grandeur of effect truly sublime. After the third Collect, Boyce’s well-known Anthem, “Oh, where shall wisdom be found?” was given, the verse parts being taken by Messrs. Plant, Cross, and Rhodes, of the Cathedral choir. Before the sermon, two Anthems of Mendelssohn’s, in eight parts for a double choir, “My God, my God, look upon me,” and “Why rage fiercely the heathen,” were sung. The Tenor recitatives were given by Mr. Dyson, the Secretary of the Society, with true devotional feeling; and the verse parts were taken by the members of the Chapel Royal, Windsor. After the very excellent sermon, preached by the Dean, Goss’s Anthem, “The Wilderness,” was sung, and most effectively rendered in every part. In the Bass solo, the distinct enunciation, and pure and unaffected style of Mr. Winn were beyond all praise; and the choral recitative by the tenors and basses was as fine a piece of singing as any during the service. At five o’clock the evening service commenced, but we regret to say that it was but thinly attended. The service was again Gibbons’ in F, and the Anthem, “In that Day,” by Elvey (once a chorister of Canterbury Cathedral), the solos in which were

given by Mr. Dyson. In the evening a concert took place at the Music Hall, which was well attended. The members of the choir were assisted by Miss De Courcy and Miss Palmer Lisle, vocalists: Mr. Henry Baumer, R.A.M. (pianoforte); Mr. Svendsen (flute); Mr. De Lacy (cornopean), and the Orpheus Glee Union. We must add that the Festival was in every respect a great success; and that the collection for the Charity at the doors of the Cathedral amounted to upwards of eighty pounds.

SACRED HARMONIC SOCIETY.

THIS Society commenced its performances for the present season on the 20th ult., with Mendelssohn's *Hymn of Praise*, and Mozart's *Requiem*, a conjunction of masterpieces, which never fails to attract a crowded audience; and which on this occasion filled the hall to overflowing. Nothing new can be said of compositions which have not only taken their place amongst those works which are formed for all time, but are so well known to music-lovers that mention of their merits becomes analogous to criticising the plays of Shakspeare. Mr. Sims Reeves sang as well as ever in the *Hymn of Praise*; but, as he was only recovering from indisposition, Mr. Wilbye Cooper took the Tenor part in the *Requiem*. Madam, Lemmens Sherrington gave the whole of the *Soprano* music with more than her usual brightness of style; and in the Duet, "I waited for the Lord," in which she was rather feebly supported by Mrs. Sidney Smith, she showed a real feeling for the truly religious music of Mendelssohn's. The two works were repeated on the 23rd ult. We hear that the first Oratorio of the season is to be Handel's *Israel in Egypt*.

THE discussion on the election of Mr. Herbert S. Oakeley to the Chair of Music, at the University of Edinburgh, has scarcely been conducted in that spirit of toleration due to those who have voted in his favour. The new Professor has been almost universally treated as a person totally unknown, simply because his artistic efforts have not been such as to earn for him a fame before the general public. For the sake of the popularity of the Professorship, we might have wished that some of the candidates, whose merits have already been tested by time, had been selected; but we must not commit the injustice of ignoring the fact that not only has Mr. Oakeley furnished very excellent testimonials from distinguished musicians (amongst the rest from Dr. S. S. Wesley), but he has published a large number of vocal works, chiefly sacred, many of which, as Dr. Buck affirms, are often performed at Norwich; an evening "service," especially being, in constant use at the cathedral. We have before us a number of these compositions; and are bound to assert that, although we cannot agree with Dr. Buck that any of them are in parts "equal to the best productions of Mendelssohn," they are all written with a true feeling for Church Music, and distributed for the voices with the skill of a practised hand. Mr. Oakeley has now only to silence further criticism by vigorously endeavouring to raise the character of a Professorship, which, as far as the effects upon the progress of music are concerned, has hitherto been utterly valueless.

It appears that some legal archæologists have lately dug up a fossil Act of Parliament, which, instead of duly respecting as a curiosity which might have been serviceable in its day, they have actually endeavoured to put into active use. The licence applied for by the proprietor of the Hanover Square Rooms, was lately almost refused, because it seems that the letter of the law is that "in no licensed house, room, or garden," shall musical performances take place before five o'clock in the afternoon. It was scarcely wise to arouse this absurd Act, after a peaceful slumber of so many years, considering that every thinking person in the present day looks upon the whole licensing system as a monstrous farce. No doubt, on the meeting of Parliament, this law will be repealed; for there can be no discussion on the merits of an enactment which virtually declares that a sonata of Beethoven's at the Hanover Square Rooms, at three o'clock, has a more injurious tendency than "Slap-bang" at the Music Halls at midnight.

THE Tonic Sol-fa method of singing appears to be making rapid progress in the metropolis. We have heard favourable mention of a society meeting at the Tottenham Court Chapel Schools, under the direction of Mr. B. Congreve, which already numbers nearly a hundred voices, and is daily increasing. A concert of Mr. Congreve's Choir took place at St. Luke's Schools, Nutford Place, Edgware Road, on the 21st ult., at which a "Jubilate" by the concert-giver was performed, as well as several sacred and secular choral pieces.

A GOOD word should be said by all who have the diffusion of solid music at heart for an Association, the object of which is the production of unperformed masterpieces. The initiative in this matter is taken by the "Concordia," which has already earned a reputation by its steady adherence to compositions seldom found in concert programmes; and this title is, we understand, to be taken for the new Society. The musical director is Mr. W. Volckman, and the organist, Dr. Flowers. Arrangements have been made for rehearsals to be held weekly at Exeter Hall, commencing on Thursday, the 30th ult.

WE are glad to find that the "Vocal Association" has now been entirely re-organised, and is henceforth to be called "Mr. J. Benedict's Choral Society," the management and performances of the choir being entirely under his control. The rehearsals, which will extend from Wednesday, the 8th ult., to the second Wednesday in July, will be held at the Store-street Rooms, and

there will be at least two Concerts given at St. James's Hall during the season. We wish every success to a Society which, under the superintendence of so able a musician, may do much towards spreading a knowledge of choral music amongst amateurs.

ON the 28th of October, the unusual spectacle of a musical performance in the Painted Hall of Greenwich Hospital took place, on the occasion of the inauguration of the South-Eastern Industrial Exhibition. The band and chorus, under the direction of Professor Baumer, A.R.A.M. of Dulwich College, and Mr. Smyth, performed an excellent selection of music, the chief feature of which was the production of a new Masque-Cantata, *The Triumph of Labour*, an allegorical and semi-religious work in about ten numbers, the composition of Mr. Baumer; the *libretto* from the pen of Mr. James Watkins, the Choir-master. The work was extremely successful, and we hope to have an opportunity of bearing personal testimony to its merits on some future occasion. The Chorus reflected great credit, not only on themselves, but on the admirable training to which they had been subjected by Mr. Baumer. Dr. Boardman presided at the organ; the instrument being lent on the occasion by Messrs. Bryce and Sons.

ON Monday, the 30th Oct., and Friday, the 3rd ult., Mr. Haslam gave two Musical Entertainments at St. John's School-rooms, Islip-street, Kentish Town. The music was sung by gentlemen and boys selected from the choirs of the Chapel Royal, and St. Ethelburga, City. Mr. R. Felix Blackbee, the newly appointed organist to St. John's Church, presided at one of Kirkman's grand pianofortes.

ON Friday evening, the 3rd ult., a vocal and instrumental concert was given in the Vestry Hall, Chelsea, by the classes connected with the Literary and Scientific Institution. Romberg's *Lay of the Bell* formed the first part of the programme; and the second part consisted of a miscellaneous selection of songs, part-songs, &c. The principal vocalists were Miss Emma Jenkins, Miss J. E. Smith, Mr. Duncan Swain, and Mr. George Benson. Mr. Henry R. Bird conducted.

ON Monday, the 6th ult., the Cecilian Choir gave a very good concert in the Fitzroy New Temperance Hall, Little Portland-street, Oxford-street. The programme was divided into two parts; the first, being sacred, included Farrant's "Lord, for Thy tender mercies' sake," Himmel's "Incline Thine ear," &c.; and the second part consisted of secular songs, glees, &c. Mr. Walter Robinson conducted, and Mr. James Robinson presided at the pianoforte.

MADAME SARA FLOWER, a vocalist well-known in England some years ago, died in Sydney on the 20th of August last. As a rich *contralto*, with a most extensive compass, she had scarcely a rival, save Alboni, when in the zenith of her powers; but, although she had established herself in Sydney as a general favourite, we regret to hear that her latter hours were passed in comparative poverty; and that a solitary coach sufficed to contain all the mourners at her funeral.

TO CORRESPONDENTS.

P. S.—*Certificates of proficiency are granted by the Royal Academy of Music to all Students who have sufficiently distinguished themselves; and in this Institution there are no resident pupils. In case our correspondent does not wish to enter a public Academy, we should recommend him, as the next best thing, to article himself to an organist of reputation, who will, no doubt, at the proper time, furnish him with a private testimonial as to his talent and fitness to enter the profession.*

**Notices of concerts and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance. All communications must be authenticated by the proper name and address of the writer.*

Our Correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes which may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers, that although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Brief Summary of Country Debts.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

BANBURY.—On Friday evening, the 3rd ult. a concert was given in the Central Corn Exchange, by Mr. Eugene Spinney, organist of the parish church. The programme included the Cantata composed by Mr. Spinney for the degree of Mus. Bac., and a miscellaneous selection of vocal and instrumental music. The band and chorus consisted of 250 performers. The soloists were Master Charles Harris (soprano), Mr. Rowley (alto); Mr. Thornton (tenor); Mr. Kenningham (basso). Solo pianiste, Miss Mattie